

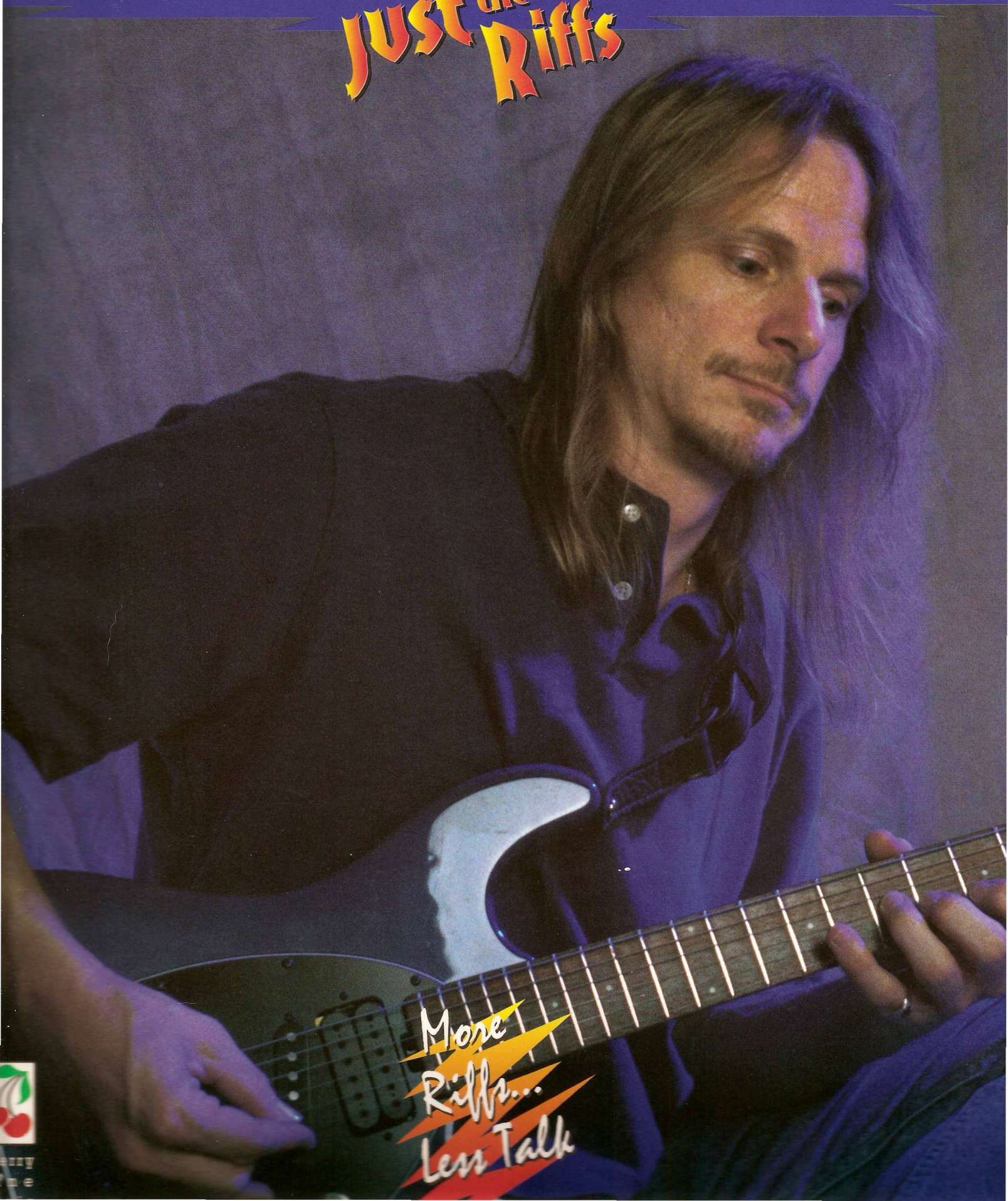
Special Edition
guitar
WITH TABLATURE

Steve Morse

Your guide to
playing more than

**35 Burning
Riffs!**

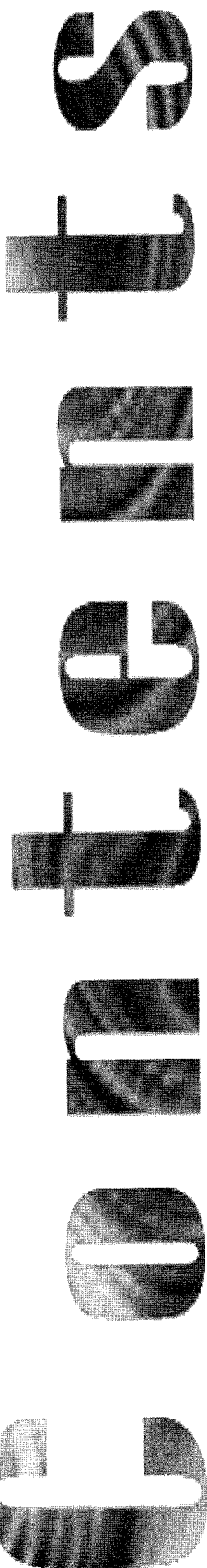
**Just the
Riffs**



**More
Riffs...
Less Talk**



erry
me



- 4 Ice Cakes
- 4 Punk Sandwich
- 5 Cruise Control
- 6 General Lee
- 6 Country Colors
- 8 Third Power
- 9 Endless Waves
- 10 Cut To The Chase
- 11 Simple Simon
- 12 Sleaze Factor
- 12 Battle Lines
- 14 Southern Steel
- 15 Weekend Overdrive
- 16 User Friendly
- 16 Get It In Writing
- 17 Runaway Train
- 19 Over Easy
- 20 Calcutta
- 20 Pompous Circumstances
- 21 Sleeveless In Seattle
- 22 Good Intentions
- 23 Ionized
- 24 Good To Go
- 24 Dreamland
- 25 Barbary Coast
- 26 Smokey Mtn. Drive
- 28 Native Dance
- 29 Just Out Of Reach
- 30 Rally Cry



Since the late 1970s Steve Morse has consistently delivered some of the most inspired performances and compositions in a rock ensemble, pushing the envelope in the ever-broadening category of instrumental rock with his virtuosity and eclecticism. Whether embracing the styles of rock, blues, bluegrass, country, jazz or classical in his work with the Dixie Dregs or the Steve Morse Band, or functioning as a hired gun to ignite the recorded output of Kansas, Lynyrd Skynyrd and Triumph (among many others), Steve Morse embodies *the* consummate musician with his creativity, taste, intelligence, intensity and overpowering command of his instrument. His efforts have not gone unnoticed; he's the recipient of multiple Grammy nominations, and is winner of five consecutive *Guitar Player* Readers' Poll awards in the "Best Overall Guitarist" category (1982-86), which automatically led to his induction into *The Guitar Player Hall Of Fame*. Presently, Steve's legion of fans eagerly awaits his recording debut with the legendary Deep Purple.

Included here are Steve's best riffs—everything from the blistering single-note ensemble figures to brilliantly orchestrated polyphonic ideas that showcase his virtuosity. You'll also find excerpts from his most intense improvisations and his subtle, more textural fingerstyle electric and classical guitar riffs—*exactly as Steve played them on the record*. A virtual feast of guitar techniques at your fingertips!

Study them patiently. Remember: Steve is one of the best pickers on the planet. Make these musical examples work for you in as many ways as you can, using them as inspiration for your own creative work. In Steve's own words: "If somebody is influenced in any direction—if they transcribe something, that's great. It's a great compliment that somebody would like it enough to want to learn to play it. But the best thing would be for people to be influenced by the direction, the attitude, and the choices that someone has made."

—Dale Turner

ICE CAKES

Music by Steve Morse

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from *WHAT IF*

■ Chromatic Climax

At the peak of this guitar solo Steve kicks it in high gear with these 16th-note triplet figures, each of which consists of three chromatic pitches grouped along one string (played with your 1st, 2nd and 3rd fingers in succession). In each of these note groupings, the first and last notes of the triplet are a whole step apart (two frets) and are consistently from the B \flat pentatonic minor scale (B \flat D \flat E \flat F A \flat), while the middle notes act as chromatic passing tones. This embellishment concept can be used to add chromaticism to the pentatonic scale at any point where two notes are separated by a whole step. In the B \flat pentatonic minor scale, whole steps occur between D \flat (b3) and E \flat (4), E \flat (4) and F (5), and A \flat (b7) and B \flat (1).

2:17

The musical notation for 'Chromatic Climax' is presented on a grand staff. The treble clef staff shows a series of 16th-note triplet figures, each consisting of three chromatic pitches. The bass clef staff shows the fret numbers for each note: 11, 12, 13, 11, 12, 13, 11, 12, 13, 13, 14, 15, 13, 13, 13, 14, 15, 13, 13, 13, 13, 11, (11). The notation includes various articulations such as 'Full', '1/2', and 'sl.' (slide).

PUNK SANDWICH

Music by Steve Morse

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from *NIGHT OF THE LIVING DREGS*

■ A Major Segue

This two-bar riff is played in unison with Steve Davidowski (keyboard), and is used as a segue into Steve's solo. A bluesy effect is achieved by using a collection of notes drawn from A Mixolydian (A B C \sharp D E F \sharp G) and A pentatonic minor (A C D E G).

0:58

The musical notation for 'A Major Segue' is presented on a grand staff. The treble clef staff shows a two-bar riff in A major, with notes A, B, C \sharp , D, E, F \sharp , G. The bass clef staff shows the fret numbers for each note: 5, 4, 2, 3, 4, 2, 4, 3, 2, 4, 5, 2, 3, 4, 0, 0, 2, 4, 0, 3. The notation includes various articulations such as 'sl.' (slide).

CRUISE CONTROL

Music by Steve Morse

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from *UNSUNG HEROES*

Controlled Comping

In this tune Steve effectively assumes two roles—playing the melody and comping. In the opening bars of this tune, heard prior to the example below, Steve establishes a four-bar chord progression using the chords G7, B \flat and F, and plays them in a rhythmic manner identical to the comping pattern he uses to complement his melody below. When playing this yourself, try experimenting with variations in tone to add contrast between the melody and accompaniment parts—your goal should be to try to make this section sound as if it's being played by two different guitars.

0:28

The musical score is written for guitar in standard notation. It features a key signature of one flat (B \flat) and a 4/4 time signature. The score is divided into two systems, each with a treble and bass staff. Chords G7, B \flat , and F are indicated above the staff. The notation includes various comping patterns labeled 'Full' and 'H' (half). Fingering numbers (1-4) are provided for the left hand. The score includes a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, as well as rests and accidentals. The notation is complex, reflecting the dual role of the player as both melodicist and accompanist.



GENERAL LEE

Music by Steve Morse

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from *THE INTRODUCTION*

■ Sixth Sense

This example, played fingerstyle on an electric guitar with a clean tone, makes use of double-stopped 3rds, 4ths, and 6ths. Following this country blues-style introduction and the main theme, we hear a showcase for the chicken-pickin' prowess of Albert Lee and Steve Morse.

0:00

Swing feel (♩ = ♪³♩)

A

2 0 (2) 4 2 4 0 5 0 4 1 2 2 5 2 3 2 2

0 2 5 4 2 2 (2) 2 2 2 0 2 0

COUNTRY COLORS

Music by Steve Morse

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from *HIGH TENSION WIRES*

■ Artificial Harmonics

The “plucked harmonics” technique in this passage was used on occasion by Chet Atkins decades ago, and eventually perfected and made popular by the late Lenny Breau (he referred to it as the “harp technique”). Here Steve achieves the bell-like sonority associated with this technique by lightly touching a string with the index finger of his picking hand at the fret indicated in parentheses, while picking from behind (pick held with thumb and middle finger).

N.C.

*Fadd4

Eadd9

A.H.
(8va)

1/2

Full

let ring -----4

A.H.

let ring -----4

A.H.

1/2

Full

*Only diamond-shaped
notes sound 8va (throughout).

*Chord names derived from piano part.

B

A

C#m

F#

A.H.
(8va)A.H.
(8va)A.H.
(8va)A.H.
(8va)

let ring -----4

let ring -----4

A.H.

A.H.

A.H.

A.H.

E5

B

A

C#m

A.H.
(8va)

1/2

Full

Full

Full

A.H.

1/2

Full

Full

Full

(4)

2

2(14)

4(16)

4(16)

4(16)

(4)

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THIRD POWER

Music by Steve Morse

from *HIGH TENSION WIRES*

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Chromatic Embellishments In D Minor

Steve uses his Ovation stereo classical guitar throughout this tune (allowing for very wide stereo imaging with his high-E string panned extreme right, the B string panned extreme left, etc.), playing various two-note-per-string patterns. Here Steve heavily embellishes the D natural minor scale (D E F G A B \flat C), approaching some diatonic tones a half-step below, or by adding chromatic passing tones between them. This effective technique of weaving in and out of the basic harmony yields a sense of instability, reminiscent of the beboppers.

2:47

D5

10 5 6 5 8 5 6 5 9 8 5 8 9 5 9 8 7 6 5 8 6 5

(Eb5)

7 5 6 5 7 6 5 6 7 5 7 6 5 7 8 5 7 5 8 7 6 5 8 5 6



ENDLESS WAVES

Music by Steve Morse

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from *HIGH TENSION WIRES*

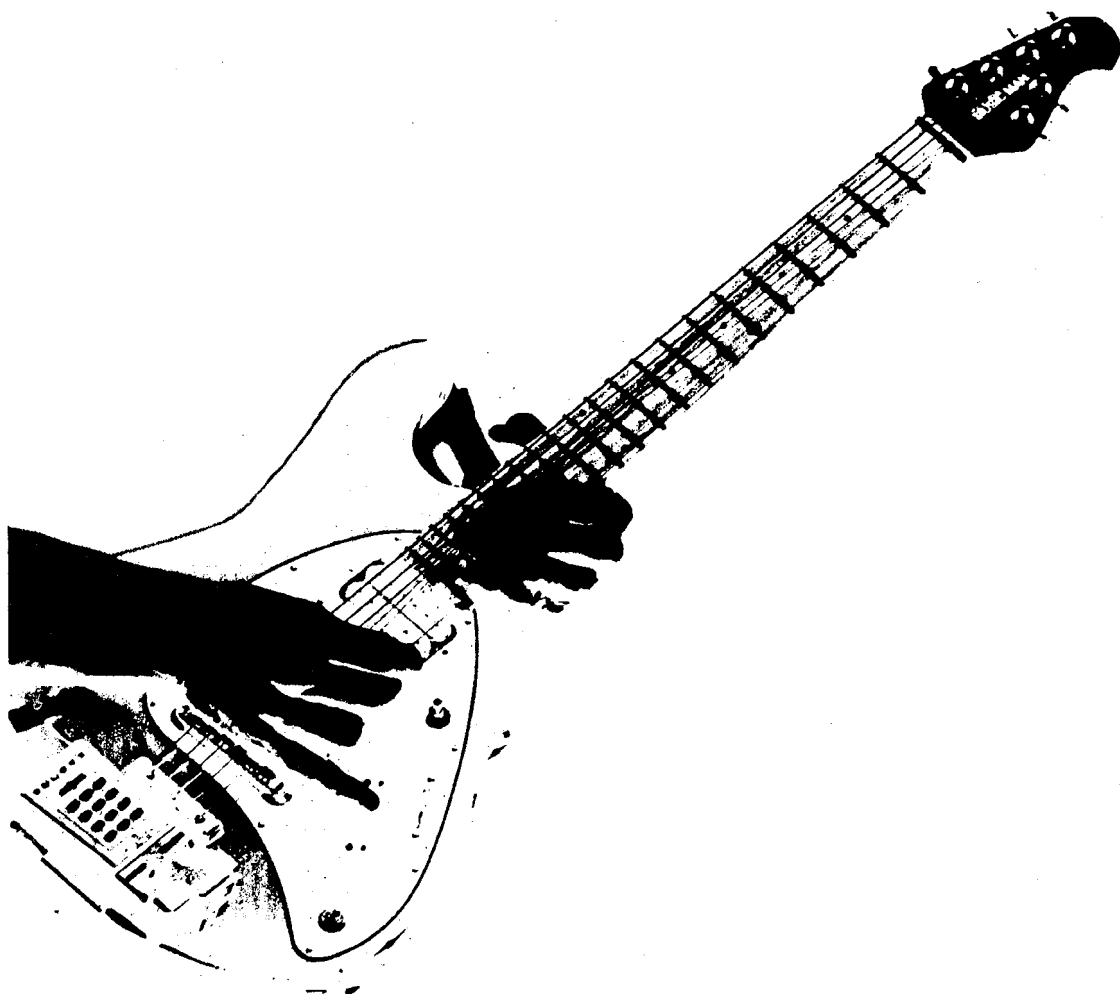
32nd-Note Triplets

This three-note-per-string sequence uses notes from the A natural minor scale (A B C D E F G), played ascending in groups of sixes on the high-E and B strings. The first flurry of notes begins with the note A over an Am chord. This six-note pattern is then repeated from a new starting point, with the note G as it is played over a G chord, and continues onward down the fingerboard in a similar manner. Throughout this solo Steve uses an assortment of similar patterns, churning up a storm on his steel-string acoustic.

1:56

Am G5 F C 1/2 Am Full P Am/G F C

10 12 13 10 12 13 12 8 10 12 10 6 8 10 7 8 10 8 5 6 8 5 7 8 7 7 0 (8)(8) 5 8 6 5 5 7 5 4 5 7 7



CUT TO THE CHASE

Music by Steve Morse

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from ***SOUTHERN STEEL***

■ The Last Word

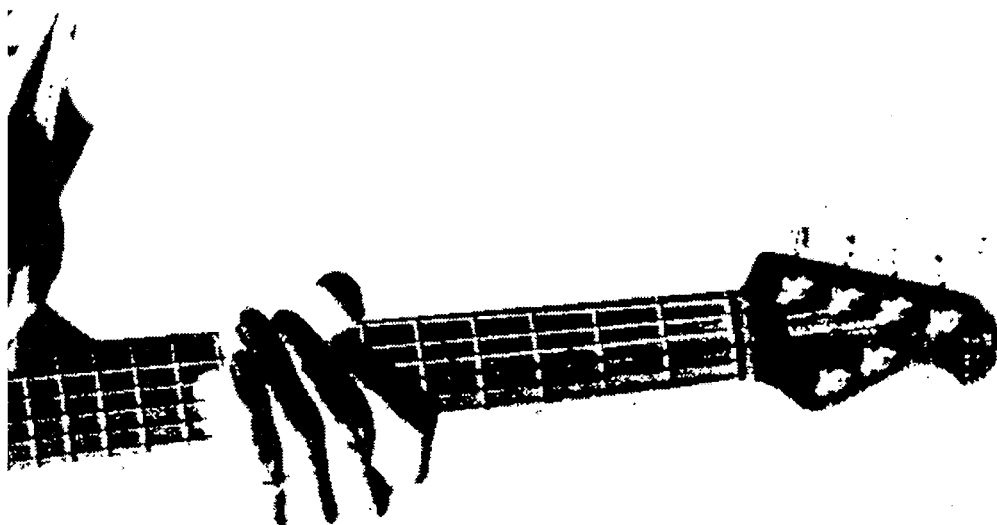
Steve teams up with fleet-fingered Jeff Watson (formerly of Night Ranger) in this dueling guitar extravaganza. During the tune's solo section, Steve and Jeff cut heads, alternating solos every four bars, ripping up their respective fretboards with high-energy, in-your-face finesse. Steve begins his last solo with a D Mixolydian (D E F# G A B C) string-skipping lick that is alternate picked (starting with an upstroke), and concludes this first phrase with a continuous flurry of sextuplets, ending with a bend (bar 3). In the final phrase Steve incorporates chromatic passing tones into an ascending scalar passage that climbs nearly three octaves.

2:49

N.C.(D5)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes, with a '6' (finger 6) indicated under the first four measures and a '7' (finger 7) indicated under the last two measures. Below the staff, the corresponding fingering for the left hand is written as a sequence of numbers: 7, 10, 9, 7, 9, 10, 7, 10, 9, 7, 9, 10, 7, 10, 9, 7, 9, 10, 7, 10, 9, 7, 9, 10, 9, 7, 10, 10, 12, 12.

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for a voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "Full" and "sl." (sforzando). The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line is more melodic and includes some slurs and dynamic markings. The score is divided into measures, with some measures containing multiple notes. The overall style is characteristic of Mahler's early work, with a focus on texture and dynamics.



SIMPLE SIMON

Music by Steve Morse

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from *SOUTHERN STEEL*

■ Saving The Best For Last

As Steve consistently demonstrates, saving your best licks for last is an extremely effective way of creating the kind of musical tension and release required to effectively peak a solo. Here Steve begins his climax with an eighth-note motive, which is then restated and intensified with the addition of a $2\frac{1}{2}$ step bend. The phrases that follow are based on a combination of the A blues scale (A C D E \flat E G) and the A Mixolydian mode (A B C \sharp D E F \sharp G), with added chromatic passing tones.

2:26

N.C.(A)
8va

Full
sl.
rake
Full
2 1/2
1/2
19 17 19 17 22 17 19 17 20 19 18 17

8va

Full
loco
1/2
Full
20 19 18 17 20 19 18 17 19 (19) 14 (17) 15 14 17 16 15 14 17 16 14 16 14 16

8va

Full
1/2
sl.
etc.
sl.
14 15 16 14 15 16 17 16 15 14 17 16 15 14 17 16 15 14 16 17 19 16 17 19 17 18 19 17 19 20 17 18 19 21 (21) (21)

SLEAZE FACTOR

Music by Steve Morse

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from ***SOUTHERN STEEL***

■ Brutal Bends

Steve bends all over the place in this excerpt, pushing his strings across the fretboard anywhere between a minor 2nd and a major 3rd! Check out the lick in bar 2, where he bends the E on the 2nd string up a whole step to F#, sustaining it while playing various notes along the 1st string before its release (Steve's left-hand fingering is indicated below the tab staff). Using B Dorian (B C# D E F# G# A) throughout most of this section, Steve colors these notes with a harmonizer effect that generates an additional pitch one octave higher.

1:39

N.C.(B5)

BATTLE LINES

Music by Steve Morse

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from ***SOUTHERN STEEL***

■ Tasteful Transitions

Throughout this tune's solo, Steve chooses to perform his melodic ideas, followed by an ascending 32nd-note run. These blazing scalar passages are used as a transition to each of his forthcoming melodic statements, which typically consist of anything from interesting pentatonic licks (bar 1) and creative bending ideas (bars 5, 9 and 10), to wide-interval groupings (bars 3 and 4) and two-note-per-string patterns (bar 7).

Dm $\frac{1}{2}$ P Full F Full G 8va
 12 (12) 10 13 10 12 10 11 12 13 10 12 12 (12) 12 13 14 15 12 13 14 15

Dm B \flat F G C5 B \flat F
 8va Full Full loco 8va loco Full sl. Full 1/2 1/2 Full
 Full Full 15 (15) 13 15 18 13 17 13 13 15 13 13 14 15 14 12 15 12 15 12 (12) 7 6 7 5 7 5 7 (7) 5 8 5
 sl.

C5 B \flat F
 8va Full Full
 P.M. Full Full
 8 12 13 15 12 13 14 15 12 13 14 15 12 \times 13 15 (15) 17 13 14 15 17 13 17 13 15 13

C5 Dm B \flat F G
 8va 1/2 sl. Full Full loco Full Full 1/2
 15 20 19 (19) sl. Full Full Full Full 1/2
 17 20 17 18 17 19 18 17 18 19 18 17 17 18 17 19 18 17 18 19 14 17 14 17 14

Dm B \flat F G N.C.
 8va Full Full Full 1/2 sl.
 P.M. P.M. Full
 12 12 13 15 12 13 15 12 13 15 12 14 15 16 14 15 16 16 17 18 15 16 17 16 18 16 17 18 19 20 17 18 19 20 19 (19) sl. etc.

SOUTHERN STEEL

Music by Steve Morse

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from *SOUTHERN STEEL*

Banjo Rolls

Steve emulates banjo-style arpeggio passages in this tune's bluegrass-flavored introduction. This challenging figure is performed fingerstyle, rolling the thumb, middle and ring fingers across the 3rd, 2nd and 1st strings, respectively.

0:00

N.C.

The notation for the Banjo Rolls section consists of two systems. Each system has a treble staff with a key signature of one sharp (F#) and a common time signature. The first system includes a 16:12 ratio and a series of notes with fingerings (H, P, sl., H, P, P) and a fretboard diagram below. The second system continues the pattern with similar fingerings and a fretboard diagram. The fretboard diagram shows the left hand (L.H.) fingering for the first system and the right hand (R.H.) fingering for the second system.

L.H. fing.: 0 3 4 1 0 2 4 1 0 2 4 1 0 1 2 3 1 2 3 3 1 4 0 3 1 0 2 0 3 0 T 3/3 0 1 3 1 0 T

String-Skipping

If you were having some difficulty executing the string-skipping lick in "Cut To The Chase," consider the following riff as an étude that focuses on the most difficult aspects of that lick. The pitches in this pattern undergo constant changes in order to accommodate the five bars of shifting harmonies.

2:11

The notation for the String-Skipping section consists of a single system. It features a treble staff with a key signature of one sharp (F#) and a common time signature. The music is divided into five measures, each with a different harmony: B5, D/C, Csus2, and two more measures with the same harmony. The notation includes a series of notes with fingerings (P.M., sim.) and a fretboard diagram below. The fretboard diagram shows the left hand (L.H.) fingering for the first system and the right hand (R.H.) fingering for the second system.

7 9 8 7 8 9 8 9 8 7 8 9 9 8 7 8 9 9 8 7 8 9 7 10 9 8 9 10 10 9 8 9 10 10 9 8 9 10 10 9 8 9 10

USER FRIENDLY

Music by Steve Morse

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from *COAST TO COAST*

Chromatic Craftsmanship

This lick, which contains an extremely cool descending chromatic line that Steve draws attention to with powerful accents, uses the E blues scale (E G A B \flat B D) heavily embellished with chromatic passing tones for maximum effect.

2:27

Two systems of musical notation for a guitar lick. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. Above the staff are chord symbols: E5, D5, D, G 1/2, and A. The staff contains a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and accents. A dashed line labeled '8va' indicates an octave shift. Below the staff is a fretboard diagram with numbers 15, 16, 17, 15, 19, 15, 17, 18, 17, 17, 15, 16, 17, 16, 14, 17, 16, 14, 16, 15, 14, 14, 14. The second system also has a treble clef staff with chord symbols D5 Full, E5, D5, and A5. It features a descending chromatic line with many accidentals and accents, ending with a slide (sl.) and a wavy line. Below the staff is a fretboard diagram with numbers 14, 12, 15, 14, 14, 12, 15, 14, 14, 12, 14, 12, 14, (14), and (14). The notation is complex, with many accidentals and slurs, indicating a highly technical and expressive lick.

GET IT IN WRITING

Music by Steve Morse

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from *COAST TO COAST*

Bending Riff With Pedal Point

Many creative ways of incorporating pedal points into an improvisation have been outlined in previous examples. In this G Mixolydian (G A B C D E F) lick, Steve alternates between bent notes on the higher strings and a G pedal point on the 4th string.

from *COAST TO COAST*

Steve plays this tune with a clean tone throughout, beginning with this intro riff that's chock full of alternate-picked double stops.

0:00

The image shows two musical systems. The first system is for 'N.C.(A)' and the second is for 'D'. Each system consists of a musical staff with a treble clef and a 2/4 time signature, and a corresponding fretboard diagram below it. The musical notation includes chords, single notes, and slurs. The fretboard diagrams show fingerings for each note, with some notes circled and labeled 'sl.' (slide). The 'N.C.(A)' system ends with a 'Full' chord and a wavy line. The 'D' system ends with a 'D' chord and a wavy line.

■ Bluegrass Theme

This is the tune's main riff, which is performed similarly throughout its many repetitions.

0:13

Measure 1: Treble clef, key of D major (two sharps), 2/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Measure 2: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Measure 3: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Measure 4: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Chord changes: D, G, D, G.

■ Bluegrass Bends

Steve holds his pick with his index finger as he rolls his thumb, middle and ring fingers across the top three strings, nailing every note of the indicated triads in this rapid arpeggio passage.

0:54

Measure 1: Treble clef, key of D major (two sharps), 2/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Measure 2: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Measure 3: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Measure 4: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Slurs over the first two groups of four notes. Fingering: 4, 5, 0, 4, 5, 0, 3, 4. Slurs over the last two groups of four notes. Fingering: 2, 4, 4, 4, 2, 3, 2, 0. Chord: D. Pedal point: P. Chord changes: D, F, C, G, D, A, Bb, F, C, G, D.

■ Exploring Chromaticism Within A Mixolydian (A B C# D E F# G)

The following example from Steve’s solo demonstrates the effectiveness of using chromatic passing tones when improvising over a “static” chord (i.e., when one harmony remains unchanged for a series of bars).

1:35

5 7 8 5 8 7 6 5 | 8 7 5 7 7 5 6 | 7 7 5 4 7 6 4 7 | 6 4 7 6 5 4 5 6

7 5 4 7 7 6 5 8 8 | 7 10 | 10 7 8 9 10 9 8 7 | (9) 8 7 9 11 9

Full, rake, Full, P, sl.

OVER EASY

Music by Steve Morse

from *COAST TO COAST*

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■ Mixed Bag

Steve uses chromaticism, string-skipping licks, pitch bends, artificial harmonics and palm-muted sextuplets in this passage played over an A5 chord. Well done!

1:51

(A5)

P, A.H. (15ma), A.H. (8va)

8 8 10 8 9 8 7 9 5 6 7 7 | 5 4 7 6 5 4 5 6 7 5 3 0 5

A.H. pitch: C#

1/2, Full, 1 1/2, 6, 3, P.M., 1/2 P.M., Full P.M., 1 1/2 P.M., Full P.M., A.H.

CALCUTTA

Music by Steve Morse

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from *FULL CIRCLE*

■ Pedal-Point Riff Played Fingerstyle

Steve uses his right-hand middle finger to play the E on the 12th fret of the first string, while using his right-hand thumb to play the riff's remaining notes—all of which are from E Mixolydian (E F# G# A B C# D). The high-E note functions as a pedal point, as Steve alternates between it and the passage's lower notes occurring on the 2nd and 3rd strings.

0:44

The image displays two systems of guitar notation. Each system consists of a musical staff and a fretboard diagram below it.

System 1 (E5 and A5):

- Staff:** Treble clef, key signature of three sharps (F#, C#, G#). The music features a series of eighth notes with accents, grouped by slurs and triplets. Dynamics include *1/2* and *Full*.
- Fretboard Diagram:** Shows fingerings (12, 13, 14) and techniques (H P, 1/2, Full) for playing the notes.

System 2 (E5 and B5):

- Staff:** Treble clef, key signature of three sharps (F#, C#, G#). The music features a series of eighth notes with accents, grouped by slurs and triplets. Dynamics include *1/2* and *Full*.
- Fretboard Diagram:** Shows fingerings (12, 13, 14) and techniques (H P, 1/2, Full) for playing the notes.

POMPOUS CIRCUMSTANCES

Music by Steve Morse

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from *FULL CIRCLE*

■ A Plethora Of Precise Picking

Non-stop 16th notes are always an extremely effective way of increasing the intensity level of an instrumental track, especially when they're played in unison with Dregs violinist Jerry Goodman! The first two bars of this alternate-picked passage are reminiscent of a lick from "Highland Wedding." With the addition of an assortment of two-note-per-string patterns, performed on different string sets across the fingerboard, these bars are also restated at the riff's conclusion. Most of the notes in this riff stem from two guitar-friendly scales, E natural minor (E F# G A B C D) and E harmonic minor (E F# G A B C D#). Bars 5 and 6 involve a sequence of a descending 12-note motive (don't worry, not *12-tone*) that is transposed diatonically to higher frets while remaining confined to the top two strings.

Em

D/F#

G

B

Em

D/F#

G

D

G

N.C.

Em

D/F#

G

B

SLEEVELESS IN SEATTLE

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from *FULL CIRCLE*

■ Reigning Perfect Fifths

This next riff is used as the accompaniment behind the tune's synthesizer and guitar solos. Steve palm mutes every note of this intervallic figure as he arpeggiates the chords indicated in parentheses, creatively using the interval of a perfect fifth to arrive at these wide-sounding chord voicings.

N.C.(Am7sus2) (Csus2) (G7) (Dmadd2) (Am(b6)) (Csus2/G) (F6maj7) (G/B)

PM. H H P sl.

2 4 5 5 7 4 6 6 8 5 8 6 5 5 7 5 5 5 6 5 7 5 5 4 7

3 5 3 5 3 5 7 5 7 5 5 7 5 5 8 7 7

GOOD INTENTIONS

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from *FULL CIRCLE*

Taking The Fifth

Here Steve uses an intervallic idea similar to that of the previous example, arpeggiating the E, C[♯]m, A, and B triads in wide, open voicings.

0:47

N.C.(E) (A)

etc.

14 16 17 14 13 17 15 14 18 14 18 14 17 16 18 14 (14)

14 16 17 14 13 17 15 14 18 14 18 14 17 16 18 14

Sinister Single Notes

In the interlude that occurs before Steve's guitar solo, Steve and Dregs bassist Dave LaRue churn out this sinister single-note figure that loosely implies the chords printed in parentheses.

1:11

PM.

2 5 3 2 0 5 4 3 0 1 2 3 3 2 0 0 1 2 3

0 2 3 4 4 5 3 2 0 5 4 3 0 1 2 3 3 2 0 0 1 2 3

(D) (G) (B♭) (E) (Am) (F)

(C#) (B♭) N.C.

IONIZED

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from *FULL CIRCLE*

Unpredictable Pentatonics

Steve's use of repeated notes at unpredictable points throughout this predominantly A pentatonic minor (A C D E G) melodic phrase gives this lick its interesting sound. He also extends the range of this common pentatonic fingering by adding a third note (high A) on the 1st string, expanding upon a pentatonic fingering pattern that traditionally consists of only two notes per string.

2:28

N.C.(Am/C) (G/D) (D)

GOOD TO GO

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from *STRUCTURAL DAMAGE*

■ Polyphonic Riff

The instrumental riff below is also played in unison with Dave LaRue, and is another example of Steve's polyphonic ideas. The accented notes confined to the 4th string descend and ascend the chromatic scale and are synchronized with kicks from Van Romaine's bass drum, while the palm-muted lower notes on the 5th and 6th strings move in contrary motion. The last two notes of bars 1 and 3 show where these two lines converge, with two notes of identical pitch played on adjacent strings, after which they resume their contrary motion. With the exception of the last two notes of bars 2 and 4, once you learn the first half of this riff you'll find that the second half is the same figure transposed up one whole step.

0:17

N.C.

5 4 3 1 1 2 3 3 1 4 0 5 | 1 4 4 2 3 3 3 1 1 4 0 0 5 3 6 5

3 3 5 5 1 1 2 3 3 1 4 4 | 1 4 4 2 3 3 4 1 1 4 4 1 2 1

L.H. fingers: 4 T T 2 3 3 4 1 1 2 3 3 1 4 4 | 1 4 4 2 3 3 4 1 1 4 4 1 2 1

7 6 5 3 3 4 5 5 3 6 2 7 | 3 6 6 4 5 5 5 3 3 6 2 2 7 5 8 6

5 5 7 7 3 3 4 1 1 2 3 3 1 4 1 4 | 1 4 4 2 3 3 4 1 1 4 1 1 4 1 4 1

4 1 1 2 3 3 4 1 1 2 3 3 1 4 1 4 | 1 4 4 2 3 3 4 1 1 4 1 1 4 1 4 1

DREAMLAND

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■ Polyphonic Riff With Harmonics

Steve incorporates natural harmonics into the pair of polyphonic ideas shown below. In the first example, the fretted notes descend from the note A on the 2nd string, using most of the notes of the B natural minor scale (B C# D E F# G A). These notes are accented in an effort to set them apart from the harmonics that occur at the 12th, 7th, 5th and 4th frets. This compositional device is employed later, in the form of the second example, further contributing to the ethereal soundscape of "Dreamland."

1:43

N.C. Harm. Harm. Harm. Harm. Harm. Harm.

let ring

10 12 7 5 3 2 2 4

12 5 5 7 5 5 4 4

2:07

N.C. Harm. Harm. Harm. Harm. Harm. Harm.

let ring

7 5 7 3 7 5 3

7 7 5 3 5 5 4 5

BARBARY COAST

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Chromatic Embellishments

This double-tracked lick displays many of the hip ways Steve incorporates chromaticism into his melodic ideas. While the bass arpeggiates a series of chords that loosely imply the modality of E Dorian (E F# G A B C# D), Steve embellishes this common scale with chromatic passing tones. He uses these nonharmonic tones to weave in and out of the tonality, giving this line a unique flavor.

2:34

*N.C. (E5) (D/F#) (Em7/G) (E/G#) (A5)

12 15 14 12 15 14 13 12 15 14 13 12 13 14 15 12 15 14 15 12 12 15 14 13 12 13 14 15 12 14 12

*Chords implied by bass.



(G/B)

(A/C#)

(Em)

8va

14 14 15 16 14 15 16 14 15 16 17 16 16 17 19 17 18 20 17 18 19 20 19

1/2 1/2 1/2

SMOKEY MTN. DRIVE

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■ Pedal-Steel Licks

Here Steve achieves a pedal-steel effect by string bending. The most identifiable characteristic of the pedal steel is that, even while notes are being sustained, a pedal can be pressed to raise the pitch of a specific string. Occasionally Steve uses his volume knob (or volume pedal) to swell the envelope of sound after a note's initial attack, producing an even more authentic pedal-steel sound.

1:14

E A G5 D

*w/fingers

0 7 9 10 10 10 8 7 8 7 9 7

Full

3 H P 3

*Steve clutches pick w/R.H. index finger and plucks strgs. w/R.H. thumb and middle finger.

E A G5 E A D

Full

hold bend

Full

Full

9 7 9 10 12 12 12 (12) (12) 15 14 12

B5 E D A

vib. lower note only

Full

1/2

3

G5 D A

Full

hold bend let ring

1/2

Full

Pedal-Point Licks

This B Dorian (B C# D E F# G# A) lick contains many of the same types of chromatic embellishments encountered in "Barbary Coast," with the addition of two bars' worth of pedal-point licks. In bar 5 the 4th string B is the pedal point (maintained throughout the bar's duration), while higher notes are aggressively snapped out at various points as they descend along the 2nd string. In the 6th bar, this concept is transferred to the next lower string set, where 5th string F# is the pedal, while higher notes descend in unpredictable syncopation along the 3rd string.

1:51

B5 Asus2 E/G# N.C. E

1/2

1/2

Full

hold bends

*1/2

Full

*After bending 1/2 step, continue bending while playing G# (2 9fr.) until a full bend is reached at beat 4.

B5 Asus2 E/G# N.C. E

1/2

1/2

Full

Full

*let ring

*let ring

*Refers to B's (4 9fr.) only.

*Refers to F's (5 9fr.) only.

NATIVE DANCE

Music by Steve Morse

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Triadic Polyphonic Riff

Here's another polyphonic figure involving triads in the key of G. Steve orchestrates this figure in a novel way, assigning specific portions of this riff to other instruments in his ensemble. The bass consistently plays the lowest note (root), while the piano plays only the root and 5th. This gives this straight eighth-note figure a more syncopated feel that would be difficult to achieve if Steve chose to play the riff just by himself.

0:39

N.C.(D) (Em) (D) (C) (G) (Am) (D) (C) (G)

P.M.-----

7 8 7 5 3 4 5 4 2 0 3 2 0

5 7 7 9 5 3 5 5 0 2 3 5 4 0 3 2 0 3

Heavy String Bends

One reason Steve Morse is such a brilliant soloist is his approach to dramatizing a musical event. One of the many ways Steve accomplishes this is evident in the excerpt below. He begins this portion of his solo in the lower register of the instrument, playing open and fretted notes on the bottom three strings. He switches to his bridge pickup, to help bring out the squealing pick harmonics he uses in conjunction with string bending and an extremely wide vibrato. As the solo progresses he moves up the fingerboard, playing higher and faster to heighten the level of intensity.

2:13

N.C.(E)

semi-harm. w/flanger

1/2 1/2 1/2 Full

0 0 3 (3) 2 0 3 4 0 1 2 2 0 5

(A) N.C. (E)

Full Full 1/2

sl. P.M. semi-harm. Full Full grad. bend semi-harm. 1/2

(5) 2 5 7 5 5 7 5 4 2 5 4 2

sl.

(A) N.C. A5 G5

1/2 1/2 Full Full etc.

P.M. 1/2 P.M. 1/2 Full sl.

(2) 4 5 6 7 6 5 6 6 6 6 4 7 5 7 8 5 8

JUST OUT OF REACH

Music by Steve Morse

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from **STRUCTURAL DAMAGE**

Melodic Phrasing

Steve digs deep into his vast reservoir of phrasing subtleties and, as usual, delivers another example of his distinctive lyrical playing. With his use of vibrato, string bending, sliding in and out of a chosen melody note and hammer-ons and pull-offs, our ears are treated to a powerful and emotional performance. The first eight bars of the melody consist of a two-bar motive that is repeated four times over different chords (Am, F, Dm and B \flat). Every time we hear this motive, which consistently begins with the third of each chord (bar 1-Am: 3rd=C), it is transposed to fit over each new chord, again starting with that chord's third (bar 3-F: 3rd=A, bar 5-Dm: 3rd=F, bar 7-B \flat : 3rd=D).

0:00

Am F G Am F Dm C/E F C

1/2 P H 1/2 P H P

sl. sl. sl. sl. sl. sl. 1/2 P H 1/2 P H P

8 8-10 (10) 7 7-8 (8) 5 5 (5) 3 5 3 5 3

Chord progression: Dm Bb C Gm7 Am7 Bb

RALLY CRY

Music by Steve Morse

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from **STRUCTURAL DAMAGE**

Celtic Theme

This riff, composed primarily of 16th notes and 16th-note triplets, is played over a slow rock groove. The opening Celtic-influenced motive—involving the open-E string and a quick hammer-on/pull-off between B and C# at the 7th and 9th frets—functions as a common thread between the first two bars of this riff and the bars that follow, where it is modified to accommodate the different chord changes. Use the suggested fingering to help navigate your fingers through Steve's Celtic creation.

0:11

N.C.(E7)

L.H. fingers: 0 4 0 1 0 0 1 4 3 1 0 3 1 1 4 1 4 3 0 4 0 1 0 0 1 4 3 1 0 3 1 4 1 3

(A7)

1 3 1 4 0 1 2 4 1 2 1 4 0 1 3 1 2 3 1 3 1 4 0 1 2 4 1 2 1 4 0 1 2

(Dmaj7) (A7)

1 4 1 3 2 1 0 4 3 1 2 4 2 1 4 3 4 2 1 4 3 4 1 2

In this solo excerpt, Steve shows that varying the rhythmic placement and interval distance of bends (ranging from a minor 2nd to a perfect 4th) will create an unpredictable improvisation. Steve begins many of his phrases after a 16th-note rest (bars 2 and 3), yielding uncommon phrase lengths and a strong sense of forward motion.

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The score is divided into measures by a vertical bar line. Above the treble staff, there are various musical notations including notes, rests, and fingerings. Above the bass staff, there are numerical fingerings and some notes. The score includes dynamic markings such as "Full" and "1/2", and articulation marks like asterisks and wavy lines. The piece concludes with a "P.M." marking and a final note in the bass staff.

[illegible]

• TABLATURE EXPLANATION/NOTATION LEGEND •

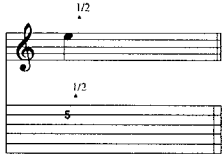
TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	0
4th string - D			2
5th string - A	3		2
6th string - Low E			0

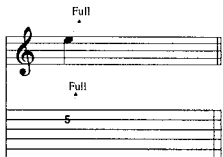
5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together an open E chord

Definitions for Special Guitar Notations

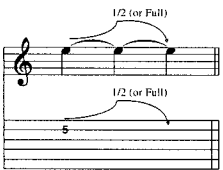
BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



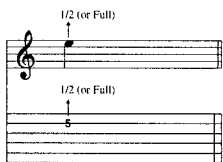
BEND: Strike the note and bend up a whole step (two frets).



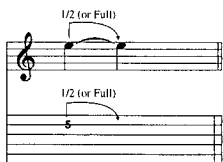
BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



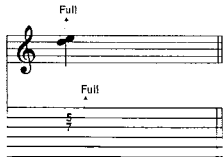
PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



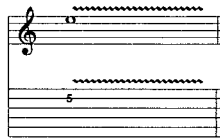
PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step, strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



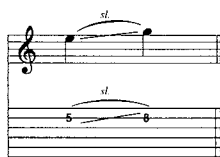
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



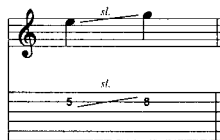
WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



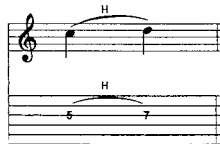
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



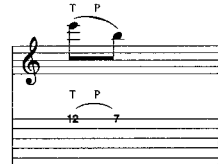
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



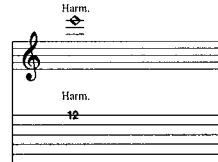
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



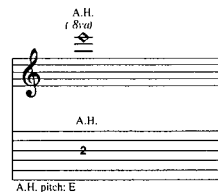
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



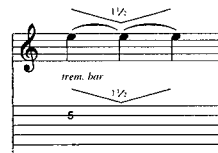
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



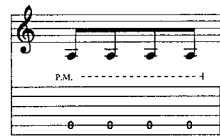
ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



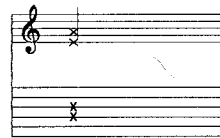
TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



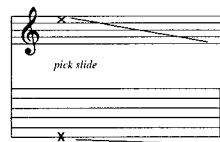
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



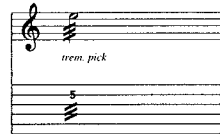
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.



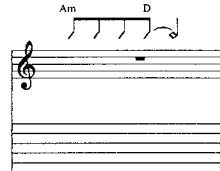
PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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